

THE
TOLEDO
MUSEUM
of ART
CATALOG *of*
PICTURES

*Catalog
of...*


Pictures.



*FIRST EXHIBITION
OF THE*

*Toledo Museum
of Art.*

*December 2nd to December 23rd,
Nineteen Hundred and One.*

In welcoming the members
 and public to the first
Exhibition of the Toledo
Museum of Art, the *
Trustees beg to say that
this very excellent collec-
tion was secured largely
thro the personal efforts
of Mr. E. D. Libbey,
the President of this as-
sociation, and it is their
earnest hope that the peo-
ple of Toledo will show
their approbation of the
gallery by giving it the
patronage and encourage-
ment it deserves, † and
which is necessary in
order that a work consci-
entiously begun may be
successfully continued.*
* Many of the pictures
exposed are for sale. †
Prices can be learned at
the desk. † † † † † †

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Catalog.



GALLERY A.

From 1 to 34.

LARCHENWILTZ, F. S.

1. Elks Fight for Life.

McCORD, J. H.

2. Landscape.

ROSELAND, Harry

3. Vanity.

ROSELAND, Harry

4. Too Bad to Mend.

KNIGHT, Ridgeway

5. Meditation.

LAURENTY, L.

6. Gathering Mussels.

BONHEUR, Rosa (deceased)

7. Lion.

The most distinguished member of her sex in the history of art can look back to her youth of trial and struggle over a life rich in all the rewards that perseverance can conquer for genius. Born of an artistic family in 1822, at Bordeaux, Rosa Bonheur's entry into art was attended by a bitter poverty, that sometimes threatened to end in desperation. Her father, a worthy and industrious but unfortunate artist, brought her to Paris in 1830, after the death of her mother, and narrow as his means were, put her to school. She had acquired some skill in drawing, from imitating her father at his work, so he set her to copying pictures in the Louvre. From the start she gained a little money by the sale of her copies, and of little studies and pictures painted at home, and after assuring herself that she might hope for patronage, she turned her attention largely to the painting of animals, of which she was very fond. Her first original pictures were exhibited at Bordeaux in 1841. In 1849 she was made director of the Paris Free School of Design for Young Girls, and in 1853 she crowned her fame with the "Horse Fair," now in the Metropolitan Museum of Art.

VERBOECKHOVEN, Eug.

8. Sheep in Pasture.

KNIGHT, Aston

9. Landscape.

PROBST, C.

10. The Duel.

RICHET, Leon

11. Landscape.

JACQUES, Chas. (deceased)

12. Shepherdess and Her Flock.

Charles Emile Jacques was the last survivor of the era of artistic revolution in France which revolutionized the art of the world. His early life was even more varied and laborious than usual with the men of 1830, but happier in having involved fewer vicissitudes for him. Born in 1813, he was in early life a map engraver and a soldier. Later he practiced engraving on wood, from which he rose to drawing and etching. It was not until 1861 that he received official recognition as a painter. In 1867 he received the Legion of Honor. Jacques is by choice a painter of rustic life with a predisposition to the humbler animal side of it. His hobby for a long time was for poultry. He bred fowl, even wrote a book upon them, and made them the most important accessories of his barnyard and village scenes. The pig found also its share of favor at his brush, but his most representative and characteristic pictures are those in which sheep play a prominent part. His early training renders him a firm and precise draughtsman, and his handling of color is broad, decisive and powerful. While extremely careful and accurate in detail, he never descends to over-elaboration and his command of textures in the delineation of animals is supreme. It has been his good fortune to enjoy a high degree of deserved popularity, and so great was the demand for his pictures that for a number of years he did not appear as an exhibitor at the Salon, which may doubtless account for his not having secured a longer list of honors. Apart from his painting, Jacques has earned an eternal meed of gratitude by his service in the revival of the art of etching, and examples of his plates are now treasured rarities in the portfolios of collectors.

VAN COUVER, J.

13. Landscape.

ISREALS, Josef

14. Dutch Interior.

Josef Israels, who stands beyond peer at the head of the Dutch art of modern times, was born at Groningen in 1824. He became a pupil of Cornelius Kruseman in Amsterdam, from whom he learned the frank and simple style that has characterized his native art since the days of the older masters. From the studio of Kruseman he wandered to the altogether antithetical atmosphere of the Picot atelier in Paris. The result of his studies was a historical composition in imitation of the grand style, the subject, which was shown in 1855, being "William the Silent Defying the Decrees of Spain." Its comparative failure directed the artist's talent into a more congenial channel, and he commenced the production of those genre pictures with which his name will be ever associated. He sought his subjects, as all of the great painters of Holland have, in his own land, and in the life of its rustic and semi-maritime population found his best inspiration. He has done for the peasantry of the Netherlands what Millet did for that of France, but with a more hopeful and less tragic spirit. The pleasures and pains of the poor he treats with a tender brush, through which flows the sentiment of a sympathetic heart. His color rich and subdued, but never sombre, lends to his work a noble seriousness and adds to their human sentiment a distinct poetic charm. It has been through productions of this character that Israel's fame has come to him. Medalled in Paris in 1867, in the third class, he received a first-class medal in 1878. Received into the Legion of Honor in 1867, he became an officer in 1878. It was always to the painter of humble Dutch life that the French juries extended their honors, and his earlier essays at historical composition are forgotten in his

later fame, and disdained by himself since his genius received its true direction and commenced to earn him the position which he legitimately holds in the art of Holland and of the world.

HENNER, J. J.

15. Ideal Head.

DETTI, Caesar

16. Anthas.

FOULD, Achille

17. Blindman's Buff.

De BLAAS, Eug.

18. Venetian Girl.

ERNST, Rud.

19. Queen Salome in Her Palace.

PARTON, Arthur

20. Niagara.

CLAYS, P. Jean (deceased)

21. Entrance to the River Scheldt.

In the studio of Gudin, Paul Jean Clays, born at Bruges in 1819, learned his art and learned it well. He inclined to a more placid and pleasant mood of

marine art than his master, and viewed his subjects in a more cheerful spirit. Like the old Dutch masters, he preferred the waters of the coast to the angrier currents of the deeper seas, and times of calm, of luminous dawns and sunsets of vaporous gold, to the more energetic and dramatic phases of nature. In 1851 he returned from Paris to his native country, making his establishment in Brussels, within ready reach of his favorite motifs. He received a medal for his first picture at Brussels, the year of his arrival, and a similar recognition of the Salon of 1867. In 1875 he became a member of the Legion of Honor, and an officer of the order in 1881. He had been made a cavalier of his native Order of Leopold, and been medalled and diplomaed throughout Europe before he had turned his fiftieth year, and the popularity of his pictures had enriched him. While confining his subjects in the main to the Flemish and Dutch coasts, he has on occasions ventured farther afield, and scenes in the lower Thames, at points along the English coast line guarded by the ancient Cinque Ports, on the French coasts, and even in the North Sea, attest to his just observation and to his appreciation of local color, and the characteristic details of localities which gave them individuality.

RICHET, Leon

22. Landscape.

CHELMINSKI, Jan W.

23. Vauchamps, 1814.

LAURENTY, L.

24. Gossip by the Sea.

GODWARD, J. W.

25. Greek Girl.

LANECES, Jose

26. At the Tavern.

VERBAECHOVEN, E. (deceased)

27. Sheep.

KAEMMER, F. H.

28. Vive le Plaisir.

CORCOS, V.

29. Her Pet.

HENNER, J. J.

30. Head.

Sixty years ago there entered the studio of Gabriel Guerin, at Strasbourg, a rustic-looking young Alsatian named Henner. He had been born in Bernweiler in 1829, and had already developed a marked gift for drawing. After some seasons under Guerin, which witnessed in him a rapid improvement, he went to Paris, where he entered the Ecole des Beaux Arts, and became a pupil of Picot and Drolling. In 1858 he succeeded in winning the Prix de Rome, which gave him five years of study in Italy, following which he visited and painted in Dresden, and travelled extensively in Holland. Commencing as an historical and portrait painter, he eventually settled down to the practice of the loftier and more refined form of natu-

ralism, the idealization of human poetry into the poetry of art. Henner received his first Salon medal in 1863, since which time the full complement of national honors has been successively accorded him. He was received into the Legion of Honor in 1873, and became an officer in 1878.

LANGEE, Georges

31. Before the Storm.

TER MAULEN, H.

32. Watching Her Flock.

DEIKER, J.

33. Fox on the Alert.

CHAPMAN, Carlton T.

34. Fishing Boats.

GALLERY B.

From 35 to 94.

SCHULTZ, Adrien

35. Landscape.

THAULOW, Fritz

36. Venice.

Born in Christiana, Norway, Fritz Thaulow studied first at the Stockholm Academy, and then at that of Munich. He was one of the younger painters who rebelled against the conventions of the latter academy, and he went to Paris, where in 1892 he became one of the members of the newly organized Societe Nationale des Beaux Arts. He is a very strong painter, naturalistic in his tendencies, but with a vein of poetic feeling.

HOOG, Bernard de

37. The Frugal Meal.

TAIT, A. F.

38. The "Twa" Dogs.

DETTI, C.

39. The Visit.

EDE, Frederick

40. Old Stone Bridge.

PENAULT, Leon

41. Queen of the Meadow.

SCHLESINGER, F.

42. Children Feeding Rabbits.

DUPRE, Jules

43. Milking Hour.

Jules Dupre, a landscape and genre painter, was born at Nantes in 1812. He is one of the most original and powerful of the modern French school and among the originators of the so-called Paysage intime. In 1849 he received the Legion of Honor.

COURTENS, F.

44. Sheep in Forest,

GEROME, J. L.

45. Louis XIV in the Park at Versailles.

Jean Leon Gerome, perhaps the most versatile of the French painters of today, was born in Vesoul on May 11, 1824. He was a pupil of Paul Delaroche,

whom he accompanied to Rome after his return from Italy. The subjects for many of his pictures have been drawn from the Orient, where he has traveled extensively. The sculptured groups in ivory, precious metals and marble, which he has from time to time executed are beautifully modeled and carved. He received the Legion of Honor in 1855, Officer in 1867, and Commander in 1878.

VAYSON, Paul

46. Sheep in Orchard.

NORMAN,

47. In Norway.

JACQUES, Ch. (deceased)

48. Sheep.

MARX, Gabriel

49. Childs Head.

BALAY, Ch.

50. A Morning Visit.

LeROY

51. Cats in Basket.

BOUGUREAU, W.

52. The Two Sisters.

One day in 1842 or so, a young shopkeeper's clerk in La Rochelle, determined to become an artist. His family objected. He persisted, threw up his employment at the shop, and went, penniless, to live with his uncle, who was a priest at Saintonge, and to paint portraits of the townspeople for a few francs each. Out of his earnings he contrived to save 900 francs, on which capital he proceeded to Paris, entered the studio of Picot, and secured admission to the Ecole des Beaux Arts in 1843, at the age of eighteen years. He lived by incredible shifts, finally receiving some small assistance from his family, until, in 1850, he won the Prix de Rome. For four years he was a pensioner and student in that city,. He became a member of the Legion in 1859, and an officer in 1876, during which year he was also elected a member of the Institute—of which he has since been President. He has received the medal of Honor twice—in 1878 and in 1885—and is decorated with numberless foreign orders. In the face of the reaction against classicism he remains a classicist. He is personally an interesting man with a rigid adherence to his artistic beliefs, an iron resolution and indomitable will.

BONHEUR, Rosa

53. Deer.

THAULOW, Fritz

54. Venice.

KAULBACH, H.

55. Counting His Change.

BONHEUR, August

56. Cattle in Normandy.

ROSELAND, Harry

57. In Dreamland.

BLINKS, Thomas

58. The Rose.

MUNKACKSY,

59. The Tapestry maker.

LAURENTY, L.

60. Mussel Gathering.

COMERRE, Leon

61. Girl in Russian Costume.

CROEGAERT, Georges

62. The Solitary Meal.

Mosler, Henry

63. The Orphans.

LAPIERRE, Ch.

64. Fishing.

BALLAQUART,

65. Feeding the Sheep.

SICHEL,

66. Gypsie Queen.

KIRCHBACH, F.

67. Suffer little children to come unto me.

LAURENTY, L.

68. On the Beach.

FRAPPA, Jose

69. Ideal Head.

TYLER, James H.

70 Moonlight at Sea.

PARTON, Arthur

71. October Morning.

ROYBET, F.

72. Turkish Girl.

When, at the Salon of 1866, the "Jester of Henry III," won for its painter his first medal, France hailed in Roybet a new prophet in current art. The combination of a true feeling for color with vigorous

expression of form and correct decorative instinct was then an uncommon quality in the studio. Roybet painted with a naturalistic power, yet with also a pictorial sympathy which did not permit of the doctrine of the realists that anything that could be painted was good enough to paint. He required that his subject should be as attractive as its rendition was accurate. His cavaliers and ladies, his groups and cavalcades, were not only picturesque in themselves and realized with remarkable vividness and vitality, but they were presented in picturesque incidents and surroundings. The painter is a native of Uzes, in the Garde, and was born in 1840. He had begun the study of art at the Ecole des Beaux Arts, at Lyons, and settled in Paris not long before his debut in the Salon.

CAZIN, G. E. (deceased.)

73. The Mill.

Jean Charles Cazin, born at Samer, was one of the pupils of Lecoq de Boisbaudran. From the studio of this master the young Cazin won his first honors in 1876 with his "Dock-Yard" following it in 1877 with the "The Flight into Egypt," which confirmed his title to respectful recognition. He was in those days a painter of history, sacred and profane, and of genre, and as such he won his first class medal in 1880, and in 1882 his ribbon of the Legion of Honor. It is a peculiarity of the Boisbaudran school that it has graduated some of the greatest realists in contemporary art, among whom may be mentioned Legros, at the head of his rank in London; Gabriel Ferrier, a sterling talent full of soul and fire, and L'Hermitte, a painter of the people and the fields of his birth and boyhood, in whom the future may find a worthy successor of Millet. To their ranks Cazin joined, and his influence on current art is perhaps more potent than that of any of his colleagues of the Boisbaudran atelier. Into the landscape art of France, fallen into a stagnated imitative mannerism based on the master-

manners of Corot, Rousseau, Dupre and Diaz, he has blown a breath of new and healthy life. Like his great predecessors, he is a naturalist, and like them he sees nature with the eye of a poet, made keen and lucid the stimulus of inspiration, and harmonic with the echoing chords of a sympathetic soul.

LeROY, J.

74. Cat and Kittens at Play.

CHAPMAN, Carlton T.

75. Fishing Boat.

HAQUETTE, G.

76. The Last Return.

Von BOSKERCK, R.

77. Landscape.

WEBER, Carl

78. The Duet.

DULNARDE, F. L.

79. Soldier Writing Letter.

OSTHAUS, E. H.

80. The Midday Rest.

ROSELAND, Harry

81. Wake up Dad.

CHILMINSKI, Jan V.

82. Napoleon.

MANRIER, E.

83. Playing with the Kitten.

SCHEURER, Jules.

84. Fowls.

GRISON.

85. The Serenade.

MELOT.

86. Cow.

VIBERT, Jean George

87. The Contempt of the Throne.

One of the strongest individualizations among the artists of Paris is Vibert. At the age of sixty he still preserves the spirit of his student years. He is not only a painter but a satirist of drastic power and an author of pointed excellence. He is a Parisian by birth, and if he may be said to be a pupil of anyone, his master must be considered to be Barrias, although he also did some early work under Picot. He first exhibited at the Salon of 1863, and made a

virtual failure. His active intelligence gave a new direction to his art, and seven years later at the age of thirty, he was decorated with the Cross of the Legion for his "Roll Call After the Pillage." His good humored satires on the hypocrisy and self-indulgence of monkish and ecclesiastical life did much toward advancing him in popularity. Vibert was not content with triumphs in oil alone, but spurred by the exploits of Fortun in water color, he began in it a series of experiments that have placed him among the first aquarellists of the world. He is an admirable colorist, fond of daring experiments, and in his execution is as accurate and painstaking as he is elegant and graceful.

GUIDE, G.

88. The Morning Call.

BAIXERAS, D.

89. Fisherman Mending Net.

MEYER, Emile

90. A Critical Problem in Chess.

STEELINK, Wilm.

91. Sheep in Pasture.

EDE, Frederic

92. The Stream.

LESREL, A. A.

93. The Connoisseurs.

WEISSE, R.

94. Armenian Rug Merchants.



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Printed by
The Hackedorn Printing
Company, Toledo, Ohio.
